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This figure, together with another very similar one of carved and lacquered wood, and a much damaged dried lacquer figure, are reported to have been found under the remains of the Tai Fu Szu temple in Cheng ting fu, province of Chihli. Judging from the style of the figure it belongs to the later T'ang period. The head has the distant look of the Buddha but is lifelike and impressive; the bare back and shoulder and the thin Oriental arm are modeled with great feeling. The figure will be shown in Room E 10 after the rearrangement of the galleries for the Fiftieth Anniversary Exhibition of the Museum.

S. C. B. R.

GEOFFROY TORY

THERE is in the Print Room a Parisian book of hours, dated 1545, which bears the imprint of Thielman Kerver and contains unusually good impressions of the thirteen large woodcuts designed by Geoffroy Tory, for his *Horae* according to the Roman use of 1524. An uncolored copy, it is crisp and clean, and in an unusually fine state of preservation. As it does not appear in the bibliographies of Brunet and Lacombe, and is inaccurately described in Bohatta's check list (No. 1105), a full description is given in the footnote.¹

This having been the first example of

¹Hore, in laudem beatissime/virginis Marie, Ad usum/Romanum/1545/(mark of Thielman Kerver) Parhisijs, apud Thielman/num Kerver in vico sancti/Jacobi sub signo cratis./

The volume contains 208 leaves (+, a—v, A8, B4, A8, B4, aa, bb8). The calendar, for twenty-three years, from 1544 to 1566, is on +i^{vo} and is followed by the Almanach, each month being preceded by a small cut. On a6 come the Lord's Prayer, Angelic Salutation, Creed, etc., followed at the top of b by the "In principio erat verbum," etc., from St. John, with which the body of the *Horae* begins. On A come "aulcunes belles preparations" for receiving the sacrament, on A prayers to the Virgin and St. Genevieve, on A 7^{vo} the Ladder of Perfection, and a table of contents on bb 6^{vo}. At the end is the mark of Kerver, over the following words: Prostant Parisijs apud Thiel/mannum Kerver in vico diui/Jacobi sub insigni Cratis./ ubi etiam impressa sunt./ M.D.xlv.

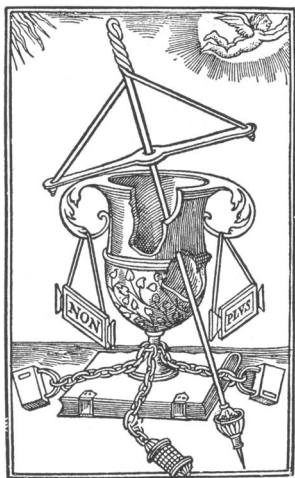
It contains the thirteen large woodcuts from Tory's 1524 *Horae* and twelve small ones at the head of each month in the calendar.

Tory's work to enter the Museum collection, it may not be out of place to tell something about him and the various things which he did, for, notwithstanding our fragmentary knowledge of the man, he appears as one of the most typical figures of the French Renaissance.

Born of humble parents at Bourges about 1480, but ten years or so after the first introduction of printing into France, he managed somehow to attend the university at that city, where he acquired an easy acquaintance with Latin literature. From the lecture halls of Bourges he wandered to Italy, at first attending the college of the Sapienza at Rome and later at Bologna sitting under the celebrated Philip Beroaldus, then at the height of his reputation as one of the great Latinists. Shortly before 1505 he was in Paris where, according to tradition, he eked out a living as editor of texts and corrector for the press. The first work with which his name can be identified is the edition of Pomponius Mela, which Gilles de Gourmont, the first printer of Greek at Paris, printed in 1508. He seems to have made reputation for himself by this, for in 1509, in spite of his comparative youth, he was installed as professor at the collège du Plessis. While occupying this chair he continued to edit books, among others an edition of Aeneas Sylvius' *Cosmography* for Henri Estienne (1509), and for the de Marnef (1510) one of Berosus Babilonicus, the notorious forgery of Anniius of Viterbo. In the latter year Tory saw through the press an edition of the *Institutions* of Quintilian, which was followed at a distance of two years by the *Ten Books of Architecture* of Leone Battista Alberti.

From the mere names on this short and imperfect list of books edited and seen through the press by Tory within the space of five years, we are enabled to see something of the energy and hard work which were his distinguishing traits, and also a little of the enormous self-confidence which let him turn his hand to so many different things. While doing this editorial work, moreover, he was continuing his labors as teacher, having exchanged his professorship at the collège du Plessis

for one at that of Coqueret, presumably some time in 1511, and that again in 1512 for the professorship of philosophy at the collège de Bourgogne, one of the principal units in the old university of Paris, where, according to a Latin epitaph, he drew great audiences. The same epitaph tells us that concurrently with his lectures he was busy as a printer, while from other sources it seems probable that he had already become deeply involved in his practical study of drawing, painting, and engraving, at which, according to the pious belief of



TORY'S FIRST PRINTER'S MARK

Auguste Bernard,¹ he worked under the direction of Jean Perréal, one of the most important of the early French painters and draughtsmen. Tireless and enthusiastic, he was one of those who aspire to everything and halt at nothing in their attempts to find the proper medium for their self-expression.

Drawing and engraving seem to have exercised a fatal fascination for him, be-

cause several years after his installation at the collège de Bourgogne he threw up his professorship and all that it meant and went to Italy, the better to study the arts to which he had devoted himself so late in life. Just when this important step was taken we cannot tell, except that in his book *Champfleury* he refers to the "*livre des Epitaphes de l'ancienne Romme, que iay veu imprimer au temps que iestoye en la dicte Romme*," a reference which can only be to the *Epigrammata sive inscriptiones antiquae urbis* of Mazochi, the papal privilege for which was dated 1517.

About 1518 he seems to have returned to Paris, where Bernard would have it that plying the trade of miniaturist he illuminated a number of manuscripts which are signed by an otherwise anonymous Godofredus. While doing this he seems to have set up shop as an engraver and to have begun the borders (*cadres à l'antique*) to which he owes so much of his fame, several of the simpler of which are to be seen in the reproductions which accompany this notice. He soon formed an alliance with Simon de Collines, who had become a master-printer in 1520 through his marriage to the widow of Tory's old friend Henri Estienne, the first of one of the greatest dynasties of printers that the world has known, presumably cutting marks and floriated initials for him.

But Tory was a man as well as an editor and incumbent of academic chairs, as is shown by the story of Agnes, his little girl, who was born in 1512, and about whom her father's fondest hopes and desires all centered. He had taught her Latin and Greek and, apparently knowing something of singing and drawing, she seems to have been a most unusual child, though of her accomplishments we know nothing except from the prejudiced witness of her father. The day before her tenth birthday Agnes died, and he was inconsolable. He wrote a series of Latin verses about her and for the urn in which her ashes were supposed to rest, which he published, after a decent interval, early in 1524.

From these verses we learn something of the man and his frame of mind, two of the distichs intended to be engraved upon

¹M. Auguste Bernard's most interesting and valuable study of Tory's life and work (Paris, 1865, 2nd ed.) was translated into English by George B. Ives and printed, with many illustrations, by Bruce Rogers, at the Riverside Press, Cambridge, in 1909. Mr. Rogers has here done that most unusual and difficult thing, given a great text a typographic setting worthy not only of his author but of his subject.

the sides of Agnes' funereal urn being the following:

"Here is Merriment, here Love too, Sport and Virtue; and here the very Graces, beings divine, with the Muses, sit and dwell."

the absence of a Maecenas, he replies, "Few are the Maecenases that live in the French world. No one today either encourages the liberal arts by appropriate gifts or undertakes to encourage them in any way. Uprightness and fair virtue are



WOODCUT AND BORDER BY GEOFFROY TORY

"In this urn are marjoram and sweet-smelling cyperus; here too are violets, lilies, garlands, roses."

But the effect of this kind of verse is somewhat overcast by his constant references to himself, as where he exclaims, "O maiden worthy of so deserving a father!" and again when after letting Genius lament

in no esteem." Somehow it all has a very familiar sound, its familiarity only increased by the next question and answer with its almost offensively stiff upper lip: "What, therefore, does he who is trained by the charming Muses? He takes pleasure in being able to live in his own house."

These Latin verses, whatever we may

think of them, do nevertheless express a genuine sorrow, for when printed they bore for the first time Tory's printer's mark of the pot cassé, one of the most famous ever made, which in one shape or another he retained until the end of his life. It is here reproduced from the second edition of Bernard's book, and examination of it shows the tortured allegory which Tory and his learned contemporaries delighted in. The broken antique vase represents Agnes whose career was broken by unkind destiny at the age of ten. The book closed with padlocks represents her literary studies. Her soul is seen in the upper corner flying to Heaven. The drill or toret is Geofroy's canting device. The words "Non Plus" recall Tory's sorrow, as though to say, "Nothing interests me any more."

Whatever he may have felt and believed at the time he wrote his verses and devised his mark, by the time they were printed in 1524 Tory, who was too vital a person to bow down under even the profoundest grief, was, as usual, very much interested in many things, principal among them the Book of Hours which he produced that year, and for which he had so long planned and worked, as shown by the King's license to print, in which we find the following words:

"Our dear and well-beloved Master Geufroy Tory, bookseller, living at Paris, hath caused it to be said and made known unto us that he hath lately made and caused to be made certain pictures and vignettes in antic style, as well as others of a modern style, in order that the same might be printed and made to serve in divers books of hours, over which he hath laboured long time and been at great costs, expense and outlay."

The volume, containing sixteen full-page borders and thirteen large woodcuts, has long since become one of the most famous of all books of hours. Not only did it break with tradition but it set new standards of beautiful bookmaking, forming a precedent to which even today the greatest designers of beautiful books return again and again to gather strength, the mother earth of some of our modern Antaeuses. The revolution which it worked can only

be compared to that produced by the first italic volume from the Aldine press, for it meant suddenly that the day of the gothic book in France was over, attacked and killed in its deepest citadel, the prayer book.

The cuts and decorations present the sharpest possible divergence from the illustrations full of that German influence, which like some plague had overrun the true French Horae such as those which Vêrard and Vostre had published toward the end of the fifteenth century.¹ Where they represent the culmination of the gothic in French printing, this is fully modern in its every important detail. It is a blond book, in which the illustrations and borders harmonize perfectly with the lovely light roman type in which it is printed, and in which the decoration and *mise en page* have been most conscientiously and beautifully considered. Many of the earlier Parisian illustrated books had beauty and charm and much character, but here, it is possibly not too much to say, was the first French book which from beginning to end was a highly conscious and deliberate work of art. At few periods in the long history of bookmaking has anything more refined and delicate been made, and it is small wonder that its reputation has grown as the years have gone by.

As for the illustrations, when looked at by themselves isolated from their supporting borders and text, they are frankly not great works of art, for Tory was not a great draughtsman. But nevertheless they bear all the marks of a strong and distinct personality, and when considered as decorations have the greatest distinction and charm, bearing somewhat the same relation to much of what followed that in other directions the work of the school of Fontainebleau did. Although the construction of the figures and the drawing of detail is most unsound, and the attitudes and gestures in most of them are

¹An uncolored vellum copy of the Roman Hours of August 22, 1498, printed for Vostre by Pigouchet, which is considered by some writers to be the finest of the late fifteenth-century Horae, is in the Museum Print Room.

quite falsely theatrical, they have so much style and are so admirably suited to their purpose, that they remain in one's memory long after other things, which from the draughtsman's point of view are better constructed, have faded away.

made. Whatever we may think of them as prints, as decorative illustration we must bow before them.

Tory issued several editions of this Book of Hours, and of others in different sizes and with other cuts, all of which are today



WOODCUT AND BORDER BY GEOFFROY TORY

These thirteen little prints, in short, are as perfect examples as one may wish to see of the results which may be obtained by an artistry which envisages its task as a whole, realizing that many things which abstractly may be defects are nevertheless not so important as other qualities which go to the purpose for which the design is

among the most prized possessions of the amateur of illustration and of printing. Consideration of these, however, lies outside the scope of this notice, except to the extent that they must have occupied much of Tory's remaining years, since printing of this character is among the slowest and most exigent of occupations.

In 1529 Tory published a book which he himself had written, and, with Jean Perréal, illustrated, and on which much of his fame is based. Latinist, philosopher, philologist, as the fashion was in those days he drew no strict lines of demarcation about his interests but had a tendency to see the current things of life in terms of the old ones, and vice versa. And thus it happened that he wrote his *Champfleury*, one of the most important books ever issued in French, for to it may be traced many of the little devices by which French printing even of today is distinguished from that of the other western nations, and the first serious attempt to cope with a number of the more important problems in French orthography and grammar.

Oddly enough in view of its great influence it has almost completely faded from the memories of all men except bibliophiles and philologists, the only living passage from it being one that owes its life to the fact that it caught the fancy of Rabelais, who incorporated it in that speech which he put in the mouth of the Limousin student, and which has remained ever since as the last word of highfalutin. In Tory's address to the reader of the *Champfleury* he says that there are three kinds of men who corrupt and debase the French tongue, "the skimmers of Latin," "the jokers," and "the slangers," giving examples of the way in which each of them tortured his simple and native speech. The sample of the skimmer's language was that used by Rabelais, and as translated by Sir Thomas Urquhart of Cromarty in 1653, it reads as follows: "We transfretate the Sequan at the dilucul and crepuscul; we deambulate by the compites and quadrides of the Urb; we despumate the Latial verbocination," etc. Of its kind it is doubtless one of the most marvelous and priceless things ever done.

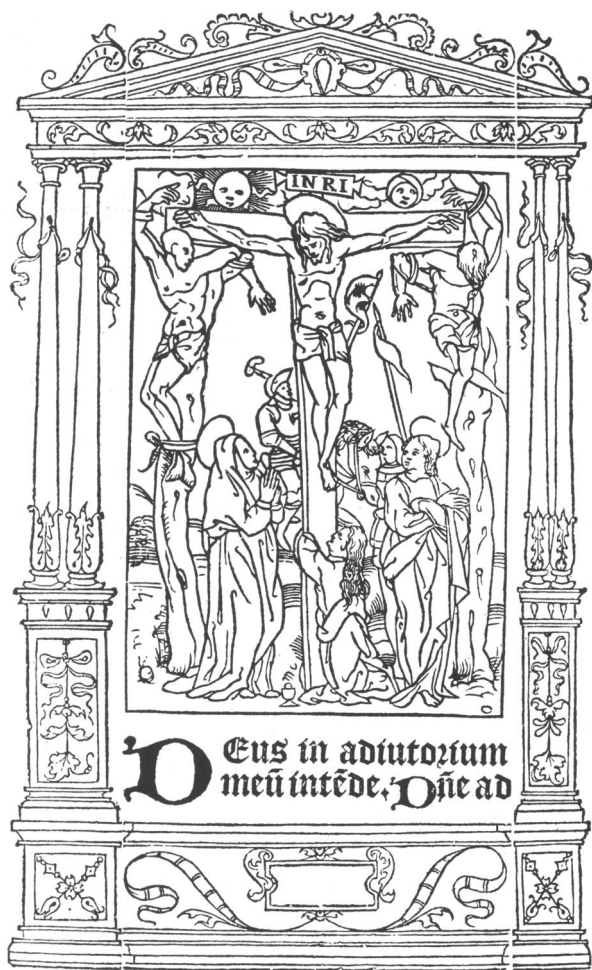
The volume is divided into three books devoted respectively to an exhortation to use and order the French language according to a rule of elegance, to a treatise on the invention of letters, and to the shapes and proportions of the alphabet, for like the true philologist he found no distinct

stopping place between the shapes and sounds of letters, the spelling and choice of words, and the ordering of sentences. Deeply convinced of the beauty of the French tongue (*qui est aussi belle et bonne qu'une autre*) and of its fitness for use in every occasion of life, and disgusted with the slovenliness of speech and writing and especially the tendency of the learned to lard their conversation with bad Latin turned into worse French, he pleaded for the use of clean French most eloquently, and, in spite of his own great pedantry, with force and wit. Of the proposed reforms that it actually brought about are principally the use of the cedilla to distinguish soft *c*, of the acute accent on the *e* and the apostrophe to mark the places where elision has occurred, which were first actually, and in practice most imperfectly, used, in the edition of Clément Marot's *Adolescence Clémentine* that Tory himself printed in 1523.

Were there time, it would be amusing to play through the pages of the *Champfleury*, since from it much pleasant knowledge both of Tory and of his times is to be gleaned, but space forbids more than short references to two of the occasions on which he pays his compliments to the women of Paris and their speech. In one he says: "The dames of Paris, instead of A say E very often, as when they say, 'Mon mery est a la porte de Paris, ou il se faict peier,' instead of saying 'Mon mary est a la porte de Paris, ou il se faict paier.'" But, as Bernard remarks, the ladies won out, at least in part, and no one any longer says "paier." Another instance where they drew his futile anger is in regard to the pronunciation of the final *s* added to the plural, for instead of saying, "Nous avons disne en ung iardin, et y avons menge des prunes blanches et noires, des amendes doulces et ameres, des figues molles, des pomes, des poires et des gruselles," they say, "Nous avon disne en ung iardin, et y avon menge des prune blanche et noire, des amende douce et amere, des figue molle, des pome, des poyre et des gruselle." And the worst of it all was that the men folk of these "dames de Paris" followed their example. "This vice would be

excusable in them, if it were not that it came from the women to the men, and that in it there is a bad abuse of proper pronunciation in speaking." It sounds almost like some of the tirades about the modern common schools.

some who wishing only to write six words, four of them will be out of use, or invented, or longer than a pike . . . for there have been and are even today many who think to do well by writing a queer word or one outrageously long in Latin, like



WOODCUT AND BORDER BY GEOFFROY TORY

In a subsequent book, a translation of Lucan, he took yet another fling at the distorters of language which is too rare to omit, saying in the address to the reader, "I have most gladly translated them for you in your easy and domestic mother-tongue, without admixture of exquisite words, strange phrases. . . . I see

him who said, and none the less ingeniously, 'Conturbabuntur Constantino-politani innumerabilibus sollicitudinibus,' or that other, named Hermes, who finding his greatest happiness in writing long and exquisite words was flouted and beaten with his own stick when another ingenious man composed against him in words af-

fect and as big as an armful of syllables, the following distich:

'Gaudet honorificabilitudinitatibus Hermes,
'Consuetudinibus, sollicitudinibus.'

I say this in passing, in order that you may not expect to find unusual words in this little book."

It is this kind of thing that explains Tory's woodcuts and printing more than any amount of criticism, for in them we see the man himself, the rather pedantic hater of slovenly and affected speech, and the writer who was as deliberate in the choice of the forms of his letters as he was in their proper enunciation. Clarity and conscious simplicity his aim and desire, he may be looked upon as one of the earliest expon-

ents of the kind of thought which a century and more after his death led to the founding of the French Academy, whose business it was, in the words of James Howell, to "refine and garble the French language."

We do not know when Tory died, except that in a lease of 1533 his wife is styled a widow, and that in 1531, upon the appointment of King Francis I he became Imprimeur du Roi; if Bernard may be trusted, the first to bear that proudest typographic title. But Tory is not dead, for among the treasures of the Imprimerie Nationale are punches cut by Garamond, France's greatest type designer, the pupil Tory taught to use the graver. And for the finest French official printing these types are used today. W. M. I., JR.